

REF CUB
May 1934

**CATALOGUE OF AN EXHIBITION
OF CANADIAN SOCIETY OF
GRAPHIC ART *and* NOTES ON
THE ART OF MICKEY MOUSE
and his creator - - WALT DISNEY**



MAY, 1934

**THE
ART GALLERY OF TORONTO
GRANGE PARK**



THE PICNIC PARK, NORTH YORK

By W. F. G. GODFREY

CANADIAN SOCIETY *of* GRAPHIC ART

CATALOGUE

ALDWINCKLE, ERIC - - - - -	1. <i>Sportsman (Tempera)</i> - -
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BELL, MOLLIE - - - - -	21. <i>Caledon Fence (Block Print)</i> - 4.00
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73 CARRICK AVE., TORONTO	(Wood Block) - - - - -	\$15.00
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	(Wood Engraving) - - - - -	5.00
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	(Water Colour) - - - - -	N.F.S.
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	(Water Colour) - - - - -	N.F.S.
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	<i>Western Sea (Water Colour)</i>	N.F.S.
	54. <i>Confederation Days</i>	
	(Water Colour) - - - - -	N.F.S.
	55. <i>A Jesuit Missionary</i>	
	(Water Colour) - - - - -	N.F.S.
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GENEREUX, ARLINE - - - - -	58. <i>Northern Summer (Lino Cut)</i> -	3.00
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	<i>Quebec (Lino Cut)</i> - - - - -	3.00
	60. <i>Winter (Lino Cut)</i> - - - - -	3.00

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	74. <i>The Ravine from Above</i> (Etching) - - - - -	15.00
	75. <i>The Masks and Their Master</i> (Etching) - - - - -	15.00
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	77. <i>The Ruined Mill</i> (Pen and Ink) - - - - -	10.00
	78. <i>The Derelict Farm</i> (Pen and Ink) - - - - -	10.00
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	80. <i>Wesley Church, Quebec</i> (Etching) - - - - -	5.00
	81. <i>Porche de l'hotel Dohan a Quebec</i> (Etching) - - - -	7.00
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	87. <i>Van Wagners Beach</i> (Colour Print) - - - - -	12.50
	88. <i>September</i> (Colour Print) - -	12.50
	89. <i>Burlington Bay</i> (Colour Print)	12.50
	90. <i>On the Goshen Road</i> (Colour Print) - - - - -	12.50



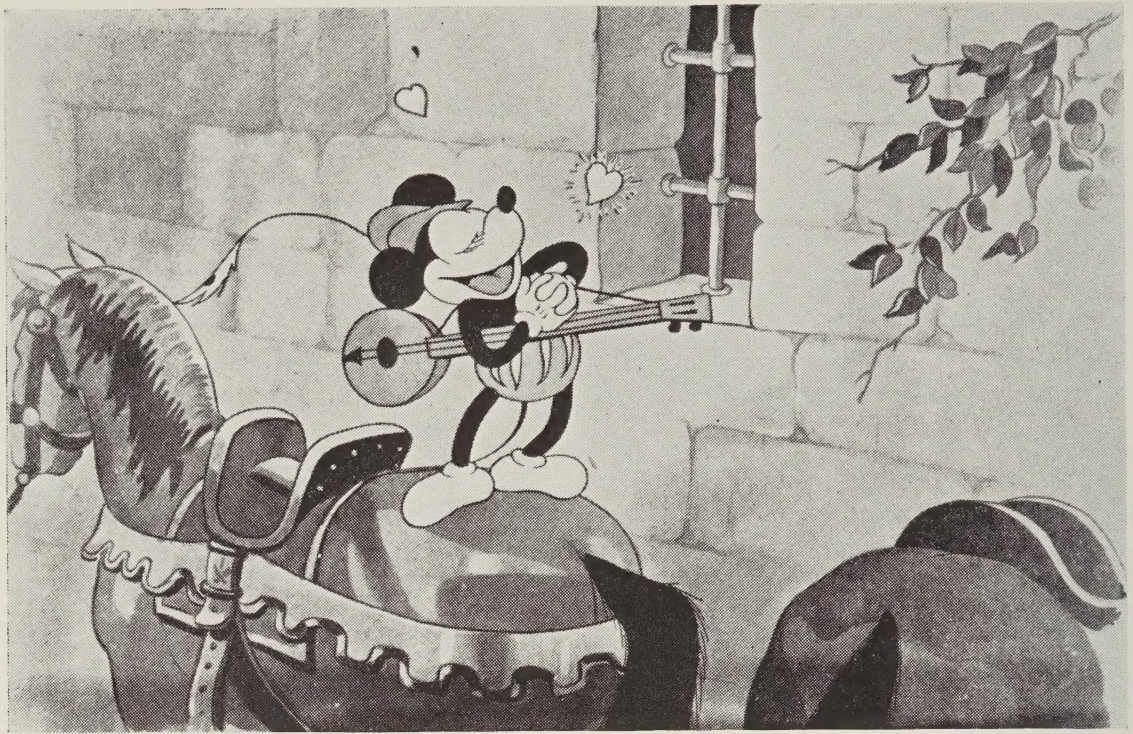
OLD ONTARIO VILLAGE

By LEONARD HUTCHINSON

HYDE, LAWRENCE - - - - -	7A ELM ST., TORONTO	91. <i>Decorations (Brush and Ink)</i> -	\$ 3.50
		92. <i>Cascades (Brush and Ink)</i> -	5.00
JARVIS, LUCY - - - - -	BRUNSWICK STREET, FREDERICTON, N.B.	93. <i>Kathleen (Charcoal)</i> - - -	
		94. <i>Portrait Study (Charcoal)</i> - -	
JONES, PETLEY L. - - - - -	11 IMPERIAL BANK CHAMBERS, EDMONTON	95. <i>Repose (Charcoal)</i> - - - -	15.00
		96. <i>Head of a Young Negro</i> <i>(Charcoal)</i> - - - - -	15.00
KENNEDY, F. DAWSON - - - - -	1 YORKVILLE AVE., TORONTO	97. <i>Sketch for Stained Glass Win-</i> <i>dow (Water Colour)</i> - -	N.F.S.
		98. <i>Poster (Opaque Water Colour)</i>	N.F.S.
		99. <i>Poster (Opaque Water Colour)</i>	N.F.S.
KETTLE, H. GARNARD, - - - - -	UPPER CANADA COLLEGE, TORONTO	100. <i>Winterlandschaft—after the</i> <i>painting by Breughel</i> <i>(Etching)</i> - - - - -	N.F.S.
LAWSON, RALPH L. - - - - -	44 APPLETON AVE., TORONTO	101. <i>Sheriff of Post Mills (Etching)</i>	15.00
		102. <i>Book Plate (Pen and Ink)</i> - -	N.F.S.
LISMER, ARTHUR - - - - -	69 BEDFORD PARK, TORONTO	103. <i>Drawing (Brush and Ink)</i> - -	
		104. <i>Drawing (Brush and Ink)</i> - -	
LOWE, JAMES M. - - - - -	P.O. Box 581, VALLEYFIELD, P.Q.	105. <i>Montreal from Laprarie</i> <i>(Etching)</i> - - - - -	15.00
		106. <i>Brooklyn Bridge (Etching)</i> -	15.00
LOWE, TOM - - - - -	256 LEE AVENUE, TORONTO	107. <i>In a Toronto Orchard</i> <i>(Pen and Ink)</i> - - - -	45.00
		108. <i>Willows, After the Thaw</i> <i>(Pen and Ink)</i> - - - -	25.00
		109. <i>Winter (Pen and Ink)</i> - - -	15.00
		110. <i>A Glimpse of Lake Ontario</i> <i>(Pen and Ink)</i> - - - -	45.00
		111. <i>A Reflection (Charcoal)</i> - -	100.00
MCCARTHY, DORIS - - - - -	134 BALSAM AVE., TORONTO	112. <i>Gaspe Fisherman (Lino Cut)</i> -	12.00
		113. <i>The Cradle (Lino Cut)</i> - - -	12.00
MACKAY, DONALD CAMERON - - - - -	58 ROSEHILL AVE., TORONTO	114. <i>Illustration (Pen)</i> - - - -	N.F.S.
		115. <i>Drawing (Conte)</i> - - - -	12.00
		116. <i>"Do I Hear a Quarter?"</i> <i>(Etching)</i> - - - - -	10.00
		117. <i>Earth (Etching)</i> - - - - -	6.00
		118. <i>Whittlin' (Dry Point)</i> - - -	8.00
		119. <i>Axis Deer (Dry Point)</i> - - -	6.00
		120. <i>Mare and Foal (Mezzo Point)</i> -	6.00
		121. <i>Skittish Foal (Block Print)</i> -	4.50
McKYES, A. STEWART - - - - -	APT. 6, 60 ST. CLAIR AVE. W., TORONTO	122. <i>Old Rock Elm (Dry Point)</i> - -	18.00
MADDEN, ORVAL C. - - - - -	179 DELAWARE AVE., TORONTO	123. <i>Fowler's Barn (Lithograph)</i> -	8.00
		124. <i>In Haliburton (Lithograph)</i> -	8.00
MALTBY, BEATRICE J. - - - - -	66 LAWS STREET, TORONTO	125. <i>A Guingamp (Carbon)</i> - - -	18.00

MAW, BETTY - - - - - 148 GLENCAIRN AVE., TORONTO	126. <i>Traders (Tempera)</i> - - - -	\$27.50
	127. <i>Prayer (Tempera)</i> - - - -	25.00
	128. <i>Dance (Tempera)</i> - - - -	25.00
	129. <i>Book Plate (Pen and Ink)</i> -	N.F.S.
MASTERS, NOREEN - - - - - 165 QUEBEC AVE., TORONTO	130. <i>Illustration—"Knowing You For a Brother" (Water Colour)</i> - - - - -	N.F.S.
	131. <i>Illustration—"On The Faces of Those That Scorn You" (Water Colour)</i> - - - -	N.F.S.
MOSES, GERALD - - - - - 118 COSBURN AVE., TORONTO	132. <i>Telescopes (Lino Block)</i> - -	8.00
MUHLSTOCK, LOUIS - - - - - 3997 ST. DOMINIQUE ST., MONTREAL	133. <i>Daniel Clarke (Charcoal)</i> - -	40.00
	134. <i>Victor Sartori (Charcoal)</i> - -	35.00
	135. <i>Study of Paranka (Profile) (Charcoal)</i> - - - - -	50.00
	136. <i>A Young Musician (Charcoal)</i>	35.00
MURPHY, ROWLEY - - - - - 18 CHARLES ST. E., TORONTO	137. <i>Portrait Sketch (Charcoal)</i> - -	N.F.S.
PEPPER, FREDA - - - - - 982 OSSINGTON AVE., TORONTO	138. <i>Lilies (Crayon)</i> - - - - -	
	139. <i>Fish (Crayon)</i> - - - - -	
RADFORD, RUTH - - - - - 186 LEE AVENUE, TORONTO	140. <i>The Great Day of God (Water Colour)</i> - - - -	100.00
REDESELL, PAULINE D. - - - - - 481 SHAW STREET, TORONTO	141. <i>The Smiling Child (Charcoal)</i> -	30.00
REID, ISOBELLE CHESTNUT - - - 82 MONTGOMERY AVE., TORONTO	142. <i>Study in Charcoal</i> - - - -	20.00
	143. <i>Study in Charcoal</i> - - - -	20.00
ROBERTS, TOM, - - - - - 18 GRENVILLE ST. (REAR) TORONTO	144. <i>The Back Way (Colour Linoleum Cut)</i> - -	15.00
	145. <i>Illustration "Bow and Stern" (Water Colour)</i> - - - -	20.00
	146. <i>Illustration "Village Shops" (Water Colour)</i> - - - -	20.00
	147. <i>Illustration "Marine Yard— April" (Water Colour)</i> - -	20.00
SCHAEFER, CARL - - - - - 207 ST. GERMAINE AVE., TORONTO	148. <i>Corn Stooks (Wood Engraving)</i>	8.00
	149. <i>Clearing (Pen and Ink)</i> - -	15.00
	150. <i>House (Pen and Ink)</i> - - -	15.00
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	152. <i>Forest Pool (Pen and Ink)</i> -	18.00
SCOTT, CHARLES H. - - - - - VANCOUVER SCHOOL OF ART, 590 HAMILTON ST., VANCOUVER	153. <i>Fishing Day (Black and White)</i> - - -	12.50
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	156. <i>Time and Tide (Black and White)</i> - - -	12.50
	157. <i>The Cove (Black and White)</i> -	12.50

STACEY, H. O. - - - - -	158. <i>Autumn Afternoon</i> - - - -	\$25.00
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STERNER, MALTE - - - - -	159. "Mats" (<i>Flat Coated Retriever</i>)	
71 HAYTER ST., TORONTO	(<i>Dry Point Etching</i>) - - -	10.00
TRAVERS, C. J. - - - - -	160. <i>The Tugboat "Florence"</i>	
175 GOLFVIEW AVE., TORONTO	(<i>Etching</i>) - - - - -	12.00
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WALDIE, J. KEMP - - - - -	163. <i>Opening Page</i>	
67 GROSVENOR ST., TORONTO	(<i>Zinc Etching and Type</i>) -	N.F.S.
	164. <i>Page Opening</i>	
	(<i>Zinc Etching and Type</i>) -	.60
	165. <i>End Page</i> (<i>Zinc Etching and</i>	
	<i>Type</i>) - - - - -	.60
WEBBER, GORDON - - - - -	166. <i>Tempera</i> - - - - -	N.F.S.
142 BALSAM AVE., TORONTO	167. <i>Tempera</i> - - - - -	N.F.S.
WILCOX, C. RICHARD - - - - -	168. <i>Portrait Drawing</i> (<i>Chalk</i>) - -	15.00
58 ROSEHILL AVE., TORONTO	169. <i>Costume Drawing</i> (<i>Chalk</i>) - -	15.00
	170. <i>Bull-Dogging</i> (<i>Dry Point</i>) - -	8.00
	171. <i>The Waltz</i> (<i>Dry Point</i>) - - -	5.00
WILLSON, JOHN - - - - -	172. <i>Dwight, Ontario</i> (<i>Lino</i>) - -	6.00
40 COLLEGE ST., TORONTO		
WILLIAMS, YVONNE - - - - -	173. <i>The Ancient Mariner—design</i>	
STUDIO BUILDING, SEVERN ST.,	<i>for stained glass</i> (<i>Charcoal</i>) -	
TORONTO	174. <i>The Ancient Mariner—design</i>	
	<i>for stained glass</i> (<i>Charcoal</i>) -	
	175. <i>The Ancient Mariner—design</i>	
	<i>for stained glass</i> (<i>Charcoal</i>) -	
	176. <i>The Ancient Mariner—design</i>	
	<i>for stained glass</i> (<i>Charcoal</i>) -	
WITH, KENNETH W. - - - - -	177. <i>Concentration</i> (<i>Wash</i>) - - -	50.00
685 ORIOLE PARKWAY, TORONTO		



ROMEO, AH ROMEO—From Ye Olden Days

By WALT DISNEY



BIRDS IN THE SPRING

By WALT DISNEY

WALT DISNEY *and* MICKEY MOUSE

WALT DISNEY was born in Chicago in 1901. His mother is German, his father Irish-Canadian. He spent six years of his childhood on a farm—and commenced drawing as a child. His first patron was the neighbourhood barber who paid him in hair cuts for animal cartoons for the window.

In a five dollar-a-month room over a garage which he proudly termed his "studio", as a boy, Walt Disney used to sit at night and watch the antics of a pair of little mice. After weeks of patient persuasion, he had tamed them beyond the precincts of their hole in the base-board, across the floor and at last onto his drawing-board. There they sat up and nibbled bits of cheese in their paws or even ate from his hand. As he watched them, he sometimes wrote letters to his niece, aged six, daughter of his older brother who carried mail in Los Angeles. The letters described the activities of the mice and were sometimes illustrated with drawings of them, doing funny, fantastic human things.

The idea of animated cartoons was always with him and, after one or two unsuccessful adventures, the idea of the mouse as a character occurred in Disney's mind. He was first known as Mortimer Mouse, but the name Mickey was introduced and stuck. The second mouse immediately joined and was christened Minnie, Mickey's companion and leading lady. Soon Mickey and Minnie were dancing in time to music, tripping off together on extravagant adventures, meeting the animals of the Missouri farm, who also danced and talked in perfect rhythm.

For several discouraging weeks, the brothers peddled the finished film of Mickey Mouse to Hollywood producers and at last found a backer in New York. In September, 1928, the film was shown in a small uptown New York theatre. Within a week it was playing to enchanted audiences at the Roxy.

At the present day Mickey and Minnie are undisputed monarchs of the screen. They have more friends than Garbo, Dietrich, Chevalier and Marie Dressler put together.

In spite of all this no one was more surprised than Mr. Disney when the College Art Association invited him to lend a collection of his original Mickey Mouse and Silly Symphonies drawings to form a circuit exhibition of leading museums and colleges throughout the United States and Canada. He has been too busy to realize that his engaging, loveable little adventurer has become the embodiment of a new art, an art in motion and an art in rhythm, the keynote of a new epoch in the history of aesthetics.

CREATING MICKEY MOUSE

The cost of making a Mickey Mouse reel of one thousand feet is perhaps greater, per foot of film, than that of making a full-length feature picture. This is taking into account the salaries of living stars, stage settings, and studio production costs. Between eight and ten thousand drawings, produced entirely by hand, are required for each film, and about eight weeks are spent between the time the idea is first accepted and the finished film

reaches the United Artists distributing office. The production system is "staggered" however, so that a new film, either Mickey Mouse or a Silly Symphony, is ready every two weeks.

The first step is, naturally, the selection of a subject. Usually, but not always, the idea is Disney's. Around a conference table the studio staff sits and plays with the idea, adding to it, changing, until a rough plot is worked out. It is then the task of the humorists to supply the "gags"—to introduce funny situations that will bring laughs from the audience.

Next, the story is turned over to the artists, and a series of key drawings, covering the main situations in the plot, are made. Usually these are made by Disney himself—an artist at the Mickey Mouse studio must serve a long term of apprenticeship doing just ears or tails or feet before he is entrusted with more finished drawings.

Simultaneously, the music department of the studio has been busy working out the musical score. This is enormously important, since the number of beats in a phrase of the music determines how many movements Mickey can make in as many feet of film. This calculation, timed to a fraction of a second, is the duty of a chief lay-out man, who corresponds to the director of an ordinary motion picture. When his work is finished, he compiles a detailed list of drawings, usually about nine thousand, which are to be made by the artists, termed animators. Each drawing must be made separately, but for a series where backgrounds are the same, they are transferred to celluloid sheets and photographed after being laid over one drawing of the background.

The recording of the music and sound effects begins as soon as the lay-out man has marked out the score for the artists. In a sound-proof room, similar to a radio broadcasting studio, an orchestra plays the music, and five men interpose the dialogue and give perfect imitations of every imaginable sound, from pigs to rain, thunder and tap dancing.

The finished drawings are photographed one at a time on the film and that film is then merged with the sound track film containing the music. The negative is delivered to the United Artist distributing office, and the necessary number of prints are made.